FILMWORLD

The Canadian Motion Picture Industry Newsmagazine

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CFI offers Shape Of Things To Come Shares

CANADIAN PICTURE PIONEERS HOLD ANNUAL DINNER. This year the Pioneers honored Nat Taylor for his six decades in the biz. Taylor was roasted and toasted **Story on page. 3.**

Photos by BILL DUNN

DO YOU THINK YOU ARE SEEING DOUBLE? Well you are. That's Linda West with two very good reasons for not getting around much anymore. **Editorial.**

$3.2 million budget will be raised through public issue of $5000 units when prospectus hits the streets. A Canadian first in film financing ushers in new era. **Story on page 12.**

Vennat speech to CFTA members holds out hope of CFDC support

When CFDC chairman Michel Vennat spoke at the CFTA awards dinner he claimed CFDC participation in up to $40 million worth of films.

Story on page 2.

Cineplex gears up for possible Easter opening in Toronto

Cinemoguls Nat Taylor, Harry Mandell and Garth Drabinsky team up to form the multiest complex yet.

Story and pictures on page 10.

National Film Theatre in Ottawa holds first of its Filmmaker's Weekends

Tony Lofaro reports on the Don Shebib weekend event during which seminars and screenings served to celebrate the filmmaker. **Story on page 14.**

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EDITORIAL

Filmworld's feature writer and assistant editor Linda West has got her hands full, as you can see. Although the arrival of Emily and Laura is a happy occasion (however surprising), it brings a bit of sadness to Filmworld. Linda must reduce her activities with us. She will not be hanging up her typewriter altogether but she will no longer be writing on a full-time basis. Linda and photographer and filmmaker husband Bill Dunn will continue to contribute to Filmworld but only as time permits. Linda, or should I say West, started her journalism career with me on That's Showbusiness several years ago and has been a freelance writer in Toronto since 1976. Her stories have appeared in many magazines and publications including Quest, TV Guide, TVO Plus and Canadian Business. Her reputation for accurately reporting events remains unchallenged. I can only hope that somewhere between the diapers and the feeding that Linda will find the time to keep in touch with the film business and get back to us soon.

LATE NEWS REPORT

The Canadian Film Institute has just published its annual Film Canadiana, a film reference source and handbook to the industry. Nearly 1000 films are listed in the filmography and the 1500-entry producers and distributors index has been updated. Cost is $16.95 plus $1.75 for postage. Send to Publications, CFI, 75 Albert St., Suite 611, Ottawa K1P 5E7. Also available from the CFI is its current edition of the bilingual Guide to Film and Television Courses In Canada. That one costs $6.95 plus 80 cents postage.

Also from CFI comes an announcement of its new board of directors named at a special meeting held recently. Voted to office were Louis Beaudet, Ian Birnie, John Boundy, Wayne Clarkson, Judy Crawley, Fil Fraser, Richard Grayburn, Harry Gulkin, Frederik Manter, Joseph Medjuck, Sydney Newman, Peter Smith, G. Hamilton Southam and Chris Wilson.

The latest word from CFI Investments Inc. is that distribution agreements for The Shape Of Things To Come have been signed in most territories in the world. The 18 contracts already signed before MIFED were augmented by five more at the Milan trade fair German and Austrian agreements are nearing completion as of press time, Japan and Brazil agreements are in the offing. (See story page 12).

Last year's December fire which destroyed the Roxy in Regina has resulted in a $152,000 suit against Odeon - Morton Theatres Ltd. in Winnipeg. The suit has been brought against the exhibitors by Larm Investments Ltd. which claims to hold the lease on the theatre's furnishings and equipment as part of a 1966 agreement that was still in effect at the time of the fire.

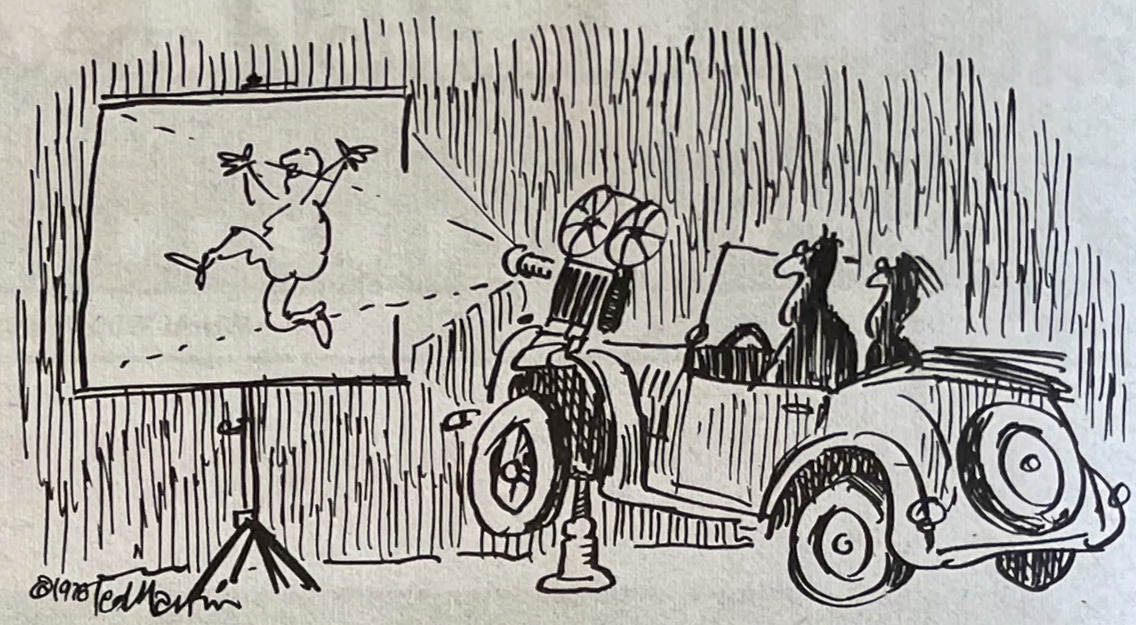
A wedding will take place soon with a top cast of Harriet Bernstein, former publicist for Paramount Pictures in Toronto and daughter of cinemogul Jack Bernstein, and poet Irving Layton. Pre-production was not complete as of press time but the event will lens at a Toronto location on November 23. Post-production plans are still under wraps.

Dyan Cannon will step behind the camera for a second time when she produces and directs For The First Time for Universal Studios. The drama is based on her original idea and she has signed Patricia Louisiana Knop to co-script it. Cannon's first effort was Number One which she wrote, produced, directed and scored. It received an Academy Award nomination.

Mutual Productions Limited has picked up Canadian distribution rights to Fellini's City Of Women. City starts shooting in January for a fall 1979 release and will open in Quebec through Mutual and in the rest of Canada through New World-Mutual Pictures of Canada Limited.

RSL Films begins its 12-week shoot of Agency in Montreal December 1 with a cast that includes Lee Majors, Valerie Perrine, Robert Mitchum, Saul Rubinek, George Touliatos, Al Waxman, Michael Kirby and Gary Reineke. The $5 million picture will be directed by George Kaczender from a screenplay by Noel Hynd based on the Paul Gottlieb novel. Robert Lantos and Stephen J. Roth are the producers.

MARTINSPOT



Vennat talks at CFTA dinner

The Canadian Film Development Corporation is currently participating in productions with budgets totalling over $34 million as a result of new policies aimed at spurring feature filmmaking in Canada.

"With other projects under consideration, this could grow to $40 million, compared to CFDC investments in films with total budgets of only $5.5 million during fiscal 1977-78," Michel Vennat, chairman of the Crown Corporation, stated at the annual awards presentation of the Canadian Film and Television Association. (See story page 13.) Vennat said the CFDC's new policies were aimed at stimulating production through investments at the moment of greatest risk for the producer — the initial stages of a project. He also claimed that the CFDC was prepared to loan money for the development of a project or to provide interim financing so that producers could proceed with their films while awaiting funds from investors.

"We are talking of short term, relatively modest loans in comparison to the total budgets," he explained. In return, "we expect a profit and a quicker turn-around of CFDC funds. This will allow us to participate in more films each year."

Vennat said that the CFDC will also be more active in helping promote Canadian films, and in getting producers to be more aware of the need to market their films in Canada and abroad in a more professional manner.

The CFDC also intended to act "as a true catalyst for the industry, helping in its relations with the financial community by demonstrating that film is a normal, analysable investment; and further to attract regular and new financial sources."

The chairman praised the recent move to public offerings through registered stock brokers as a positive and innovative approach to film financing.

Attracting investors was essential because the CFDC's investment capacity was limited. Of the $34 million in productions in which the CFDC is currently participating, its loans amount to only $4 million. The balance is raised ffrom private sources.

Canadian producers, Vennat said, have learned that they have a major role to play in attracting financing.

"Our producers are becoming experts at packaging films that can be pre-sold theatrically or to television around the world. They know that the box office is the key to an ongoing, healthy industry, and that success at the box office calls for films with universal appeal.

"There is no doubt that Canadian films or co-productions now being shot or planned for the future can compete in the international market with the top films of other countries.

"Canadian productions are attracting international stars and attention from distributors and the trade press around the world. In turn, these films are creating work for our talent and technicians, and turning the international spotlight on their efforts."

Emphasizing that the entire Canadian film industry benefits from a healthy and viable feature sector, Vennat concluded that the developments he outlined "and the ones that will follow are the promise of a bright and great future, providing that we show wisdom and forethought in developing a strong base of financial and managerial know-how and providing that the new sources of investment are treated honorably and in a professional manner."

Watership not down

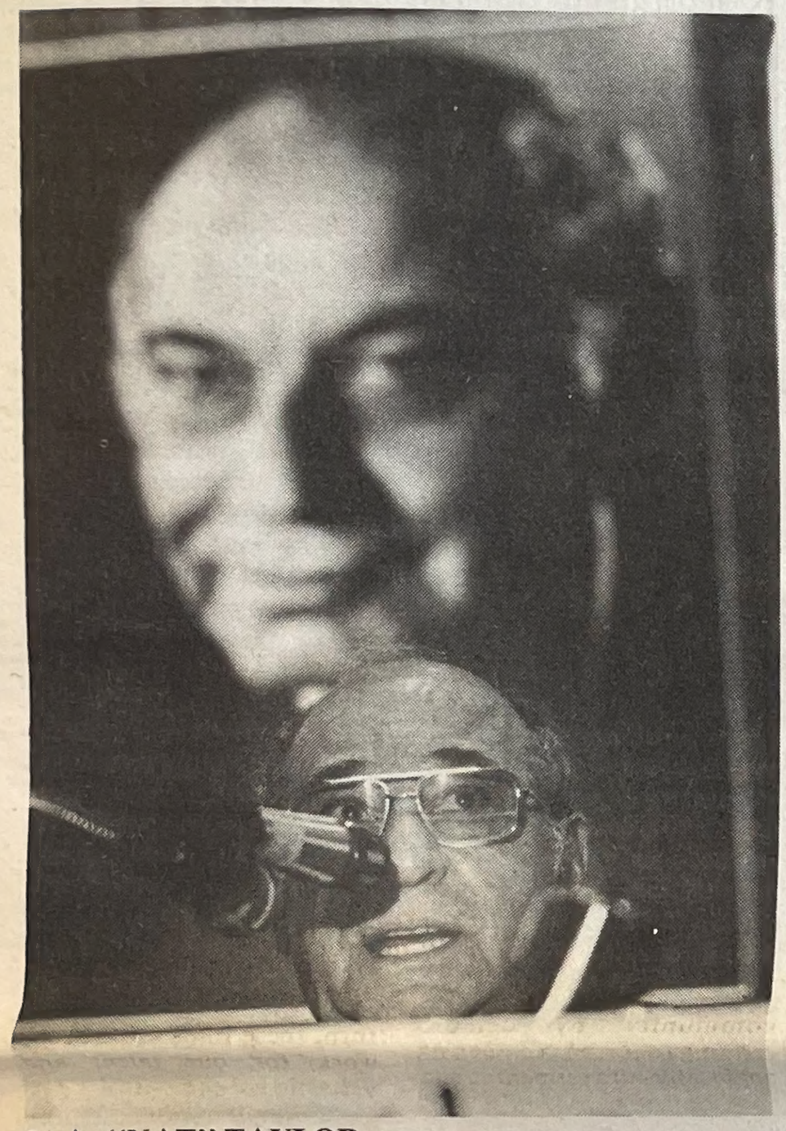
During its premier week in Stockholm Watership Down sold out the 400-seat theatre and scored a total box office of $36,000. The Swedish distributor is Svensk Filmindusti. The film opened in England on October 22 and Canadian release will be through New World-Mutual Pictures.

The 6th Brussels International Film Festival in January (18 to 22) will feature an International Scenario Exchange where plots and synopses, scripts and outlines will be offered in six languages to producers and directors. Authors are advised to get their works in by the last day of this year and interested buyers are warned that in the event of a lineup for the service, entrance will be given only to those who have booked in advance. Address: International Film Festival, Avenue de l'astronomie, 32, 1030 Bruxelles, Belgique. Tel. 02/218.12.67.

DISTRIBUTION

Picture Pioneers hold special Jubilee year award dinner

honoring Nat Taylor



N.A. "NAT" TAYLOR

A special Jubilee presentation to N.A. 'Nat' Taylor was the highlight of this year's Canadian Picture Pioneer dinner, held November 6 at the Inn On The Park in Toronto. The award was a large bronze plaque designed by Dora de Pedery Hunt to honor Taylor's 60-year career in the film business on the occasion of the Jubilee year of the industry in Canada.

Taylor wasn't allowed to unveil the award, however, until he had been roasted and toasted by friends and associates including Reg Bovaird of Variety Club, Harold Pfaff, George Heiber of United Artists, Bill Murray of Famous Players, Chris Salmon of Odeon, son Michael Taylor, The Honorable Mr. Justice Este and long-time associate *Harry Mandell* who chaired the evening.

During his acceptance speech, Taylor recalled his early beginnings in showbusiness, selling picture post-cards of movie stars in theatre lobbies when he was 12 years old. He remembered his first paycheck was 27 1/2 cents.

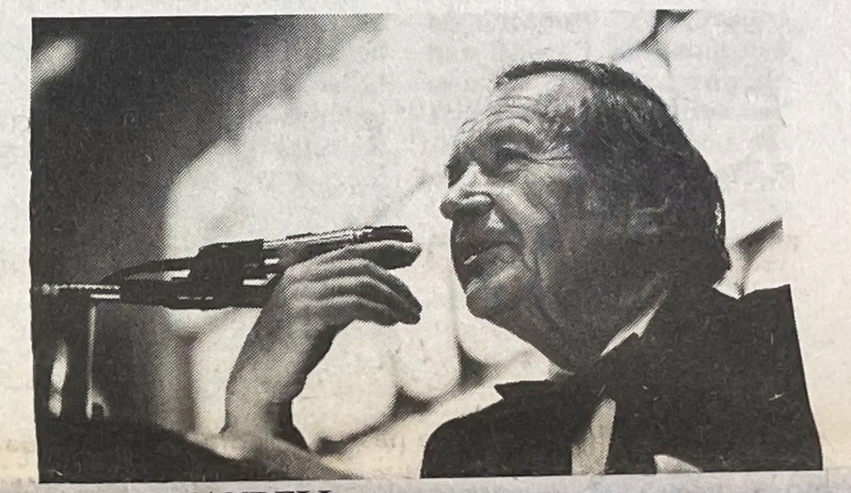
"And I can still name every theatre on Queen Street between Yonge St. and Roncesvalles and between Yonge and the Beach!" he said.

At the beginning of the evening it was announced that there would likely be $15,000 left over after expenses to be donated to a trust fund in Nat Taylor's name. The event was organized by Gerry Dillon of Theatre Confections Ltd. and featured dance music by Bobby Gimby's orchestra.

Before Taylor's roast, ancillary awards were also presented to Ross Campbell, manager of Service Confections Ltd. of Winnipeg, and Blain Covert, head of the Calgary, Vancouver and Winnipeg branches of Warner Bros.

Photos by BILL DUNN

The Honorable MR. JUSTICE ESTE, TAYLOR



HARRY MANDELL

BLAIN COVERT (L) & ROSS CAMPBELL

UA to deliver filmed Message From Space

United Artists has acquired the U.S. and Canadian distribution rights to Message From Space, a Japanese-made science-fiction spectacular.

Vic Morrow and Sonny Chiba head the international cast which also presents Philip Casnoff, Peggy Lee Brennan, Sue Shiomi, Tetsuro Tamba and Mikio Narita in key roles. The film was produced by Banjiro Uemura, Yoshinori Watanabe and Tan Takaiwa and directed by Kinji Fukasaku from a screemplay by Hiroo Matsuda with Toro Nakajima as director of photography. The director of special effects is Nobuo Yajima. Message From Space is a joint production of Toei Company Ltd. and Tohokushinsha Film Company Ltd.

The film is being hailed as a spectacular amalgam of stunning special effects as an action-filled science-fiction drama set against the backdrop of intergalactic warfare.

Vic Morrow brings to his role of General Garuda credits such as The Bad News Bears and Blackboard Jungle, and a number of top-rated television shows: the multi-Emmy winning Roots, Captain And The Kings, Bonanza and The Untouchables.

Paramount's Yankovitch boosts ROM & Nile

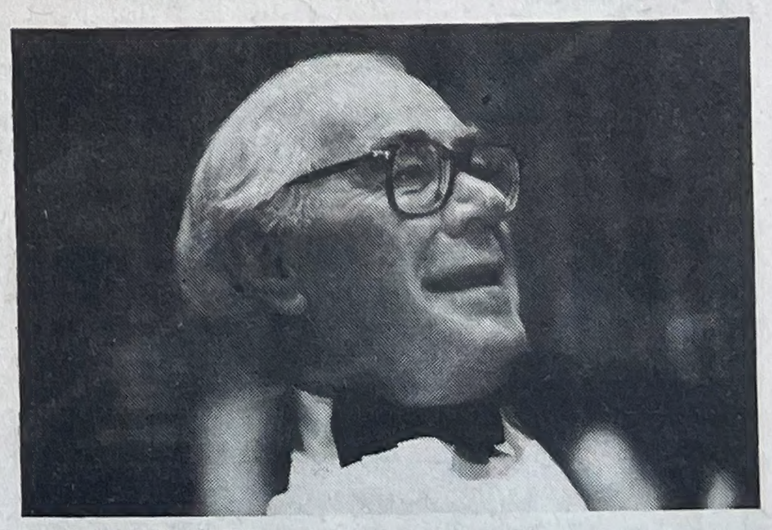
The Canadian première of Agatha Christie's Death On The Nile was "a financial and moral success" for both Paramount and the Royal Ontario Museum's Renovation/Expansion Fund, stated Bob Yankovitch, publicity director for Paramount Pictures. Held Sept. 28 at the University Theatre in Toronto, the Christie mystery opened to a near full house. Seating capacity at the University is 1382. Approximately 1300 people attended the première which netted $28,000 for the renovation and expansion of the ROM. Wintario will match that figure.

Yankovitch is the originator of the joint venture between Paramount and the ROM. The ROM hosted the première and Paramount contributed the film and star, Peter Ustinov. Posters were provided by Paramount and were placed in selected stores in the downtown core. Creeds Secret Jewel Salon (strategically located on the corner of Bloor St. and Avenue Rd. near the theatre and the ROM) and others, carried the posters as part of their window displays. In addition, slugs were added to Paramount ads which run for 10 days prior to the event.

The ROM purchased the use of the theatre from Famous Players at a specially reduced fee. Normally each seat sells for $8, but co-operating with the benefit, Famous Players sold the seats for $3 each. The ROM, in turn, sold admission to Death On The Nile for $15 and $25.

The lower price covered the screening and a post-screening question and answer period which was conducted by Ustinov and Dr. Cruise, director of the museum. Ustinov ended the gala occasion with a monologue which was well received by the audience. The $25 tab included the two-hour reception at the ROM prior to the screening. At the reception, the ROM fund committee provided food and entertainment. To maintain the theme and atomsphere of the film, belly dancer Rose Mallia enticed the gathering of 1000. Dr. Richard Hasselback and his wife Betty-Jane also entertained the guests. Dr. Hasselback, a haematologist at Princess Margaret Hospital, came dressed as a 21st dynasty Egyptian Pharaoh and bandaged his wife up as a mummy. Music was provided by the Norm Amadio Trio.

The successful orchestration of the evening can be attributed to Bob Yankovitch of Paramount, June Spanton, chairman of the ROM Theatre night and Famous Players Theatres.



CHRIS SALMON

MGM gets Road Show

Metro-Goldwyn-Mayer has acquired the motion picture rights to Road Show, Filmways contemporary comedy drama to be produced by Edward S. Feldman. Executive producer is Donna Dubrow, script is by Robert Getchell from a novel by Robert Day. Feldman is the former president of Filmways.

75th

Looking back: a picture essay

The following picture spread was prepared by Mick Mitchell of the National Archives and was displayed at the Jubilee Dinner of the Canadian Picture Pioneers.

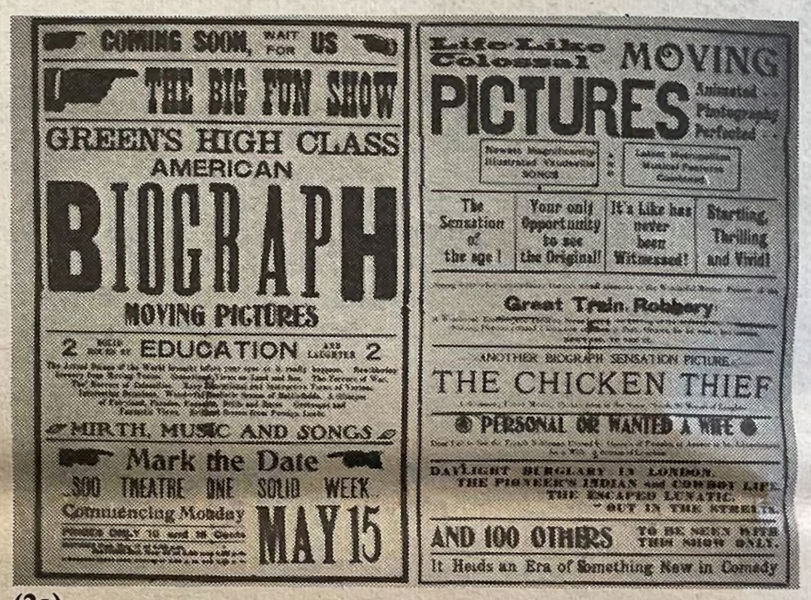
(1) Although film production in Canada was still a few years down the road films such as this little 50-second American short entitled Feeding The Doves, shot in October, 1896, made a tremendous impact on audiences in Canada and elsewhere. Moving pictures had been on view in Canada for a couple of years via the Edison Kinetoscope (a peepshow machine) but it was not until the arrival of screen projection in the summer of 1896 that the motion picture industry got off the ground. The photo is a frame enlargement from an original 1896 "projecting kinetoscope" print. The *film, which was brought to Canada early in 1897 by William A. White and a Mr. Warder,* was recently deposited with the National Film Archives through the courtesy of Harold Pfaff and Vern Flaherty and is currently being restored.

Although the public response to the arrival of moving pictures in the main centres in Canada in 1896 was overwhelmingly enthusiastic, the initial enthusiasm did not last long.

Within a couple of years the movies had exhausted their novelty and were being relegated to the lower half of Vaudeville bills in the major cities and, by the turn of the century, they were often being used as "chasers" between shows. It was not until the development of the narrative film after 1903 that the public's enthusiasm for motion pictures was reawakened, leading to the nickelodeon boom which began in Canada in 1906. In the interim, though, it was the itinerant showmen, touring the hinterlands, who were prime proponents of the industry. Of the itinerants one of the most colorful was John Green. Born in 1866, Green was working as a travelling magician by 1882 and was involved with the first Ottawa showing of moving pictures in July 1896. That fall he and two partners acquired their own projector

(1)

and films and took to the road. The handbills reproduced (2a-to the right) dates from 1905. The nickelodeon boom of 1906 ended the careers of most of the itinerants including Green and in 1908 he became a theatre manager. In 1917 he joined Famous Players and managed houses for them for many years. Personality conflicts and general restlessness eventually ended his managerial career and by the late 1930s he was back on the road with a magic act which he carried on until his death in 1951 at the age of 85. The handbill reproduced (2b-below left) dates from about 1950 and is from the collection of Harold Pfaff.



(2a)

THE GREEN MAGICIAN
WORLD'S OLDEST TRAVELLING
MAGIC AND MYSTERY SHOW
71 Years Entertaining the Public all over the United States and Canada and still presenting the
WORLD'S BEST ONE-MAN TWO-HOUR SHOW
BEAUTIFUL STAGE SETTINGS.
A FULL TON OF BAGGAGE
Known and Endorsed by all Leading Magic Magazines around the World.
YOU HAVE SEEN THE REST
NOW SEE
GREEN

(2b)

(3)

(3) The Auditorium Theatre at 382 Queen Street West was one of the first "permanent" movie houses in Toronto. It was opened in 1906, perhaps under a different name, by Ashton McMaster. There is a possibility that it was closed for part of 1907, but by 1908 it had been acquired by John Griffin and added to his growing chain of theatres.

The photo shown here likely dates from early 1910. By 1912 though, Griffin was disposing of his smaller houses around Toronto and the Auditorium was sold to James Downs and in 1913 was renamed The Avenue. Two years later it was rechristened The Mary Pickford, in honor of the star who was born just a few blocks away. In the late 1940s it was renamed The Variety and operated under that name until its closing in 1954.

(4)

(4) By 1910 a small number of films, mostly scenics and news items, were being produced in Canada, notably by George Scott and Co. in Toronto and L. Ernest Ouimet in Montreal. The bulk of Canadian films of that period, though, were being shot by foreign crews, generally British or American. The photo shows an Edison crew shooting from the top of a CPR train in the Canadian Rockies in the summer of 1910. Henry Cronjager is at the camera. The company was brought to Canada at the request of the CPR to make a series of travelogues and short dramas aimed at selling Canada to prospective immigrants. The CPR had been making use of motion pictures for publicity purposes as early as 1900 and had imported foreign crews for this purpose a number of times prior to 1910. Some years later the railway would be instrumental in the formation of Associated Screen News, for many years the most important production company and laboratory in the country. Of the 12 films shot by the Edison Co. for the CPR in 1910, four are held by the National Film Archives and one or two others survive in collections in the U.S. and Britain.

(5) The Comique Theatre at 279 Yonge Street in Toronto was one of the many storefront theatres that sprang up and operated with varying success along the strip south of Gerrard prior to WW I. The nickelodeons were so numerous at times that as early as March 1908 petitions were presented to city council in an effort to prevent the opening of more moving picture houses on Yonge between Queen and Wilton. The Comique, which

(5)

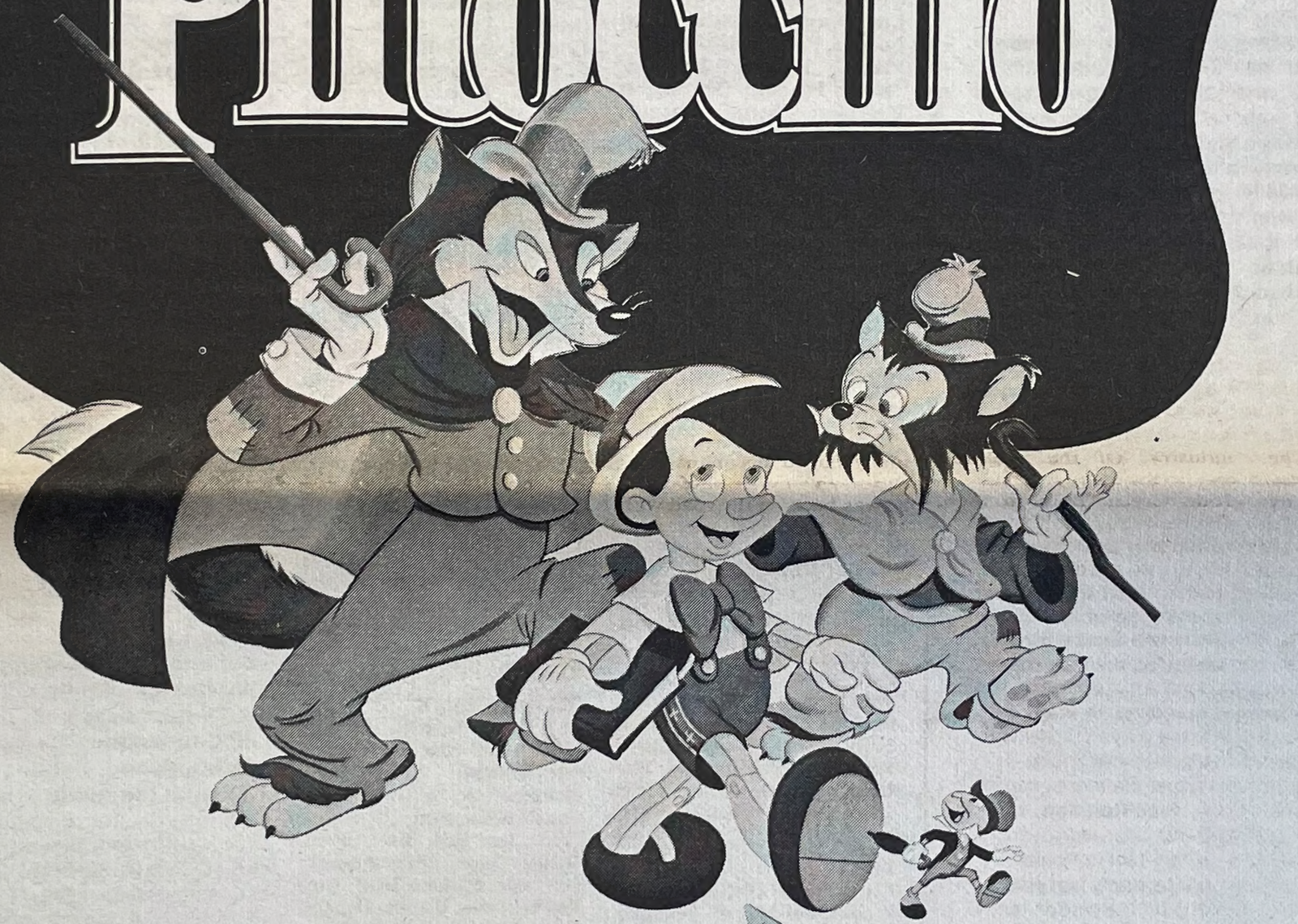
operated between 1908 and 1914, was opened by David L. Minier and managed by him until 1911 or 1912, after which it was taken over by Albert Miller. Minier is interesting in that he might have been the same man who was sent over from France in August 1896 to run the first showings of the Lumière Cinematographe at the Toronto Industrial Exposition (later the CNE). After leaving the Comique he operated The Peter Pan Theatre at 1969 Queen Street East for a couple of years and then faded out of the Toronto scene. This photo dates from late 1910 or early 1911.

(6) By 1921, although there were a number of private film companies in Canada producing advertising films, news and shorts, and both the federal government and the Ontario government had film units producing educational and scenic films, little entertainment film was yet being made here. Features had been produced

continued on page 14

...makes no difference who you are, *you'll love*

Walt Disney's Pinocchio



and a NEW animation featurette destined to become a

DISNEY HOLIDAY CLASSIC

© 1978 Walt Disney Productions

AT CHRISTMAS EVERYWHERE

Dateline HOLLYWOOD

On the drawing boards: **Alan Alda** and **Meryl Streep** are signed to do *The Senator*, a story of political intrigue in Washington...The Peanuts gang is coming back to the screen, this time as a bunch of foreign exchange students traveling to France. Along the way, Snoopy will stop over in London to play at Wimbledon...**Frank Langella** is set to re-create his Broadway role as *Dracula* in the forthcoming movie of the same name...*Victorian lives:* Those frail leading ladies of Gothic romance are finally coming to the screen under the direction of Andre Téchine, in *The Bronte Sisters.* Now being shot in England, the three French sisters are played by **Marie-France Pisier, Isabelle Adjani** and **Isabelle Huppert**...*Top secret:* A retired CIA agent was recently hired to keep everything hush hush on the set of *Prophecy*, a suspense thriller directed by **John Frankenheimer.** Starring **Talia Shire** and **Robert Foxworth** the production has now been moved from British Columbia to L.A., where the crew is sworn to secrecy and unofficial personnel are banned from the set...*Elvis lives:* It was only a matter of time before Elvis' life story would make it to the silver screen. *Living Legend* will be loosely based on the latter stages of Presley's career. Earl Owensby will play the singer and has surrounded himself with some of Elvis' entourage. They include **Ginger Alden** Presley's last fiancée, and **Roy Orbison** who will record the soundtrack...*Hotel Bora:* When producer **Dino De Laurentiis** couldn't get accommodations for 150 cast and crew in Polynesia for his upcoming *Hurricane*, he decided to do something rash. With the $4 million it would cost to put everyone up in bungalows, he went out and bought real estate instead. Now he has a hotel on the island of Bora Bora. Says the producer: "I don't know what we are going to do with it. Maybe we sell, maybe we rent" ...*Strikes, spares and misses:* It's a first 20th Century-Fox is shooting *Dreamer*, a feature dwelling on the sport of bowling. **Tim Matheson** plays a bowling alley employee trying to roll his way into the big time. He was instructed on the finer points of pin knocking by Dick Weber, himself a championship bowler. Scheduled for release next April, the film also stars **Susan Blakely** and **Jack Warden**...*Summer camp:* First it was **John Belushi** buffooning his way through *Animal House.* Now another Saturday Night Liver is bumbling his way through *Summer Camp*. **Bill Murray** plays Tripper Harrison, the leader of male-counselors-in-training at Camp North Star. He's the best caper planner at camp and his target is the female C.I.Ts. **Ivan Reitman,** who produced *Animal House*, directs this one...*Hurray for the army:* There's definitely a military plot in *Power Play*, a movie shot in Canada and Germany last year. Not just one on the screen, but one off the screen too. The Canadian army rented tanks at $163 an hour with driver. The action film deals with the sudden take over of a corrupt government. There's plenty of gore as the coup gives way to death and more tyranny. **Peter O'Toole, Donald Pleasence** and **David Hemmings** star...*Thievery:* If they had pulled it off, they would have surely added another chapter to the famous Brink's armed robbery story. When the movie *Brinks* (about the $2 million heist in 1950) was shooting in Boston recently, three gunmen broke into the editing room and stole reels of film. Trying to draw the masked bandits out, police publicized that the footage was worth a lot of money, But, alas, no money was asked for and the police were foiled. One of the crew, it seems, blurted out at a news conference that the reels were worth absolutely nothing. Across the country, in L.A., another robbery had police up in arms. Blueprints for sets constructed for *Star Trek — The Movie* were stolen from its soundstage. When the blueprints were about to be sold for $75 a set, the Los Angeles Police Dept. stepped in to apprehend the robber...*Pressure point: Midnight Express*, the movie about American **Billy Hayes** and his four-year stay in a Turkish prison, is causing shockwaves around the world. It seems that many countries aren't interested in showing this explosive drama which pulls no punches about Turkish law. Now, Israeli censors have stepped in and banned the film, saying it is slanderous to a friendly country.

Films in Production

By CLIFTON ROTHMAN

AGENCY
An R.S.L. Production (514-849-1694)
(Start date Dec 4 - Montreal)
Budget: $5 million
Cast: Robert Mitchum, Lee Majors, Valerie Perrine, Al Waxman, Michael Kirby, Saul Rubinek, George Touliatos
Producers Robert Lantos; and Stephen J. Roth; Dir George Kaczender; Script. Noel Hynd: Photog. Mike Lente; Sound Richard Lightstone; Prod. Dsn. Bill Brodie; Prod. Mgr. Bob Bayliss; 1st A.D. Charles Braive; P.R. Lana Iny, David Novek

L'ANGE GUARDIEN
Prospect Films Inc. (514-288-7629
Budget: $1 million
(Start date Aug - France)
Cast: Margaret Trudeau, Michel Louvain, Francis Lemaire
Prods. Richard Hellman, Jacques Fournier; Dir. Jacques Fournier; Script Jacques Fournier, Hubert Fielden; Line Prod., Jean Gontier; Photog. Yves Pouffari; Prod. Mgr. Henri Dutrenoy; Sound, Henri Blondeau

BEAR ISLAND
A Selkirk Films Ltd-Bear Island Films Production (416-967-5530
Start date: Nov 6, British Columbia
Budget: $8 million
Cast: Vanessa Redgrave, Richard Widmark, Donald Sutherland, Barbara Parkins, Michael Parks
Prod. Peter Snell; Dir. Don Sharp; Screenplay, David Butler, Tony Williamson, Paul Wheeler; Art, Peter Mullins

BOND OF FEAR
Allan King Production (416-964-7284
(Start date Jan - Toronto)
Budget $1.25 million
Exec. Prod. Allan King; Prod. Rob Iveson; Dir. Peter Rowe; Photog. Richard Leiterman; Script Peter Rowe, Martin Kinch, Lyal Brown; Prod. Mgr. Gwen Iveson; P.R. Helga Stephenson (Robert Ramsay Ltd.)

THE BROOD
An Elgin International Productions-Mutual Productions (416-960-0331)
Start Date: November 13, 78 - Toronto
Budget: $1.5 million
Exec. Prod. Pierre David, Victor Solnicki; Director-screenplay, David Cronenberg; Prod. Claude Heroux; DOP, Mark Irwin; Prod. Mgr. Gwen Iveson; 1st AD, John Board; Sound, Bryan Day, Tom Mather; Art Dir. Carol Spier; Ed. Alan Collins; Publicity, Stephen Chesley Associates

THE CHANGELING
A Chessman, Polk Productions Ltd.
(Start date Nov 20, Vancouver)
Budget: $6 million
Cast: George C. Scott, Trish Van Devere; Prod. Garth Drabinsky, Joel Michaels; Prod. Mgr. Jim Margellos; Script Adrian Morrall, Allan Scott, Christopher Bryant, William Gray; DOP Johnny Coquillon; Sound David Lee

HANK
(Start date Aug 9 - Western Canada)
Budget: $2.3 million
Cast: Linda Blair, Richard Crenna, Al Waxman Michael Wincott, Barbara Gordon, Helen Hughes
Exec. Prod. Jerry Leider, Danny Wilson; Prods. Henk van der Kolk, Bill Marshall; Dir. Eric Till; Script James Lee Barrett; Photog. Richard Leiterman; Ed George Appleby; Prod. Mgr. Les Kimber; Art Dir. Gerry Holmes; Prod. Dsn Trevor Williams; 1st A.D. Jim Scott; Wardrobe, Ilsa Richter; P.R. Guttman and Pam

IT RAINED ALL NIGHT THE DAY I LEFT
A Canada-UK-Israeli Co-production (514-527-8298)
Canauram-Israfilm-C.O.F.C.I. Production
Start date: October 21, Montreal
Budget: $3 million
Cast: Sally Kellerman, Lou Gossett, Tony Curtis, Lisa Langlois, Guy Hoffman
Cdn Prod. Claude Leger; Dir. Nicholas Jessner; Screenplay, Ted Allen; DOP, Richard Ciupka; Sound, Patrick Rousseau; Prod Dsn, Wolf Kroeger; AD, Jacques Santi

LABYRINTH (L'HOMME EN COLERE)
An Ariane Films-Cinevideo Production (514-284-9354)
(Start date Sept 5 - Montreal)
Budget: $3 million
Cast : Lino Ventura, Angie Dickinson, Donald Pleasence, Laurent Malet, Chris Wiggins, Hollis McLaren
Prods. Alexandre Mnouchkine, Denis Héroux; Dir. Claude Pinoteau; Script Jean-Claude Carriere, Claude Pinoteau adapted with Charles Israel; Photo Jean Boffety; Prod. Mgr. Bob Presner; 1st A.D. Mireille Goulet; Ed Marie José Yototte; Prod. Dsn. Earls Preston; Sound, Richard Lightstone; Ward. Blanche Boileau; P.R. Pat Johnson

OLD FISH HAWK
An Edgar Scherick, Stanley Chase, Jon Slan Presentation (416-961-0994)
(Start date: Oct 16, Toronto)
Cast: Will Sampson
Prod. Jon Slan; Exec. Prod. Stanley Chase; Edgar Scherick; Dir. Don Shebib; DOP Rene Verzier; Script Blanche Hanalis; Prod. Mgr. Gerry Arbeid; 1st AD Martin Walters; Asst. to the Prod. Robert Sax; P.R. Hannah Math

SO LONG MAGGIE LOVE
Start date: Dec 15, Toronto (Magder Studios) (514-487-4433)
Prod. Alfred Pariser; Dir. Eric Till; Screen Gerald DiPiego; Exec Prod. Quinn Martin; PM Gerry Arbeid

STONE COLD DEAD
A Kozak Production (416-922-4243)
Start date: Nov 1, Toronto
Budget: $800,000
Cast: Richard Crenna, Linda Sorensen, Margot Kidder, Paul Williams
Producer-director-screenplay, George Mendeluk; Line prod. Ian MacDougall; Co-prod. John Ryan; Asst Dir. Tony Lucibello; Ed Martin Peppler

SPIRAL
A Ha-Ha Productions Ltd.-Haig-King Film Arts Ltd. Production (416-962-0182)
(Start date Sept 15 - Toronto)
Cast: Tom Hauff, Paully Jardine, Don Francks
Prod. Don Haig; Dir. Julius Kohanyi; Script, Julius Kohanyi, Jim Osborne; Photog. Joseph Seckeresh Ed. Michael Mann; Prod. Mgr. Sally Dundas.

SUMMER CAMP
A Haliburton Films Production (416-531-9906)
(Start date Aug 7 - Haliburton)
Cast: Bill Murray, Russ Banham, Todd Hoffman, Jack Blum, Keith Knight, Matt Craven, Kate Lynch, Margot Pindivic, Norma DellAgnesse, Sara Torgov
Exec. Prods. John Dunning, Andre Link; Prod. Dan Goldberg, Len Blum, Janis Allen; Prod. Mgr. Bob Bayliss; Photog. Don Wilder; 1st A.D. Gord Robinson; Prod. Dsn. David Charles; Ward, Judy Gellman; Sound, Richard Lightstone; P.R. Stephen Chesley Associates

THE SHAPE OF THINGS TO COME
Start date: Oct 23, Toronto (Kleinburg) (416-893-1621)
Cast: Nicholas Campbell, Eddie Benton, Barry Morse, John Ireland, Jack Palance, Carol Lynley
Prod. Bill Davidson; Exec Prod. Harry Towers; Dir. George McCowan; DOP, Reginald Morris; Prod Mgr. Marylin Stonehouse; AD, Gord Robinson; Publicity, Joan Hounsell

UNDER DISCUSSION
HEARTACHE, John Dunning-André Link, Producers (514-342-2340
DREAD, John Dunning-André Link, Producers (514-342-2340
THE SHROUD SOCIETY, Jim Margellos, Producer (213-454-1097)
CRUNCH, Sancy Howard, Astral, Producers (514-748-6541
EVIL EYE, Victor Solnicki, Pierre David, Producers (514-845-5211)
POE, Richard Hellman, Producer (514-288-7629

Please forward all additions, changes and production stills to: Clifton Rothman, Filmworld Production Chart, 44 Charles St. W., No.2405, Toronto M4Y IR7

ACTRA slaps CTV wrist

ACTRA, representing over 6000 performers and writers working in television and film, has submitted a strongly worded brief to the CRTC on the renewal of the CTV Network licence, claiming that the Network has consistently, from the time its first licence was granted, abrogated its Canadian programming promises, has resisted the CRTC's attempts to have the Canadian broadcasting system reflect the terms of the Broadcasting Act, and sees its licence to use the public airwaves solely as a means of making disproportionately high profits for some of the stations making up the Network, while keeping the Network itself poor, to justify its claims that it cannot afford to produce programs.

The brief includes the following points:

The CTV Network, described by the LaMarsh Commission as "the most violent network" on the continent, has acted as an effective and powerful catalyst in the Americanization of Canadian mass culture.

CTV has fought tooth and nail against any attempt by the CRTC to increase Canadian content on the Canadian broadcasting system.

Many of the private television stations which make up the CTV Network are very profitable indeed, e.g. last year Baton Broadcasting Inc. showed a profit of over seven and a half million dollars. However, these stations finance the Network in a manner that enables the Network to cry poor, protesting that Canadian programming is beyond their means.

When CTV's licence was last renewed, in 1976, the CRTC suggested that the Network increase its Canadian programming, particularly in prime time. The 1978-79 schedule shows more American programming.

In 1976, the CRTC commented unfavourably on the fact that there was no weekly Canadian drama in the 1976-77 schedule. There is none in the 1978-79 schedule.

There are no programs produced by independent Canadian production companies in the current schedule.

ACTRA's recommendations to the CRTC include:

1) That no further precedent-setting decisions be made in regard to the CBC, CTV, cable, pay television, and other major components of the communications/information/cultural industries until a comprehensive federal policy is developed to govern the future development of these industries.

2) That a major enquiry, perhaps a royal commission, be instituted at once to cover the whole range of the communications/information/cultural industries, that this enquiry develop proposals for a federal policy covering the area, and proposals for the implementation of that policy.

3) That CTV be required to broadcast at least 60 percent Canadian content in all time slots, and the time periods be reorganized more realistically so that the prime time viewing hours from 7 to 11 p.m. be considered in one unit.

The first two recommendations are similar to those made last month by ACTRA to the CRTC a t the CBC Licence Renewal Hearing.

FIRST 3 DAYS - 16 THEATRES

$154,322.00

TORONTO
(6 THEATRES)
$63,088

MONTREAL
(3 THEATRES)
$36,918

CALGARY
(2 THEATRES)
$10,558

EDMONTON
(2 THEATRES)
$11,204

WINNIPEG
(1 THEATRE)
$13,999

OTTAWA
(1 THEATRE)
$9,300

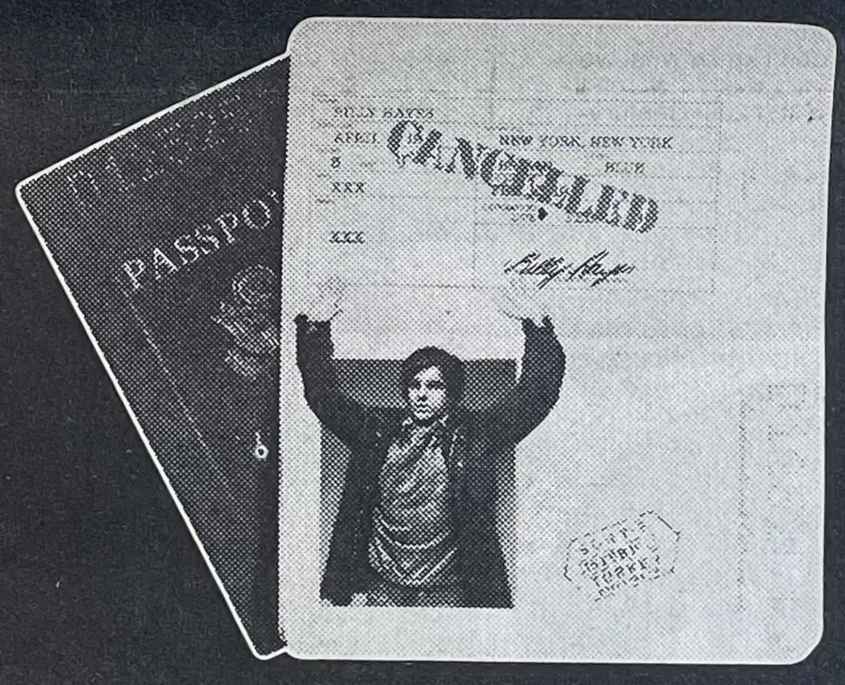
LONDON
(1 THEATRE)
$9,255

"ONE OF THE BEST MOVIES IN THE LAST TEN YEARS"

— Rona Barrett, ABC-TV

"A film of unrelenting power, fury ...and hope."

— Gene Shalit, NBC-TV



"Midnight Express is the boldest most provocative film experience of the year"

George Anthony, Toronto Sun

Midnight Express

COLUMBIA PICTURES Presents A CASABLANCA FILMWORKS Production of
An ALAN PARKER Film MIDNIGHT EXPRESS Executive Producer PETER GUBER Screenplay by OLIVER STONE
Produced by ALAN MARSHALL and DAVID PUTTNAM Directed by ALAN PARKER Music Created by GIORGIO MORODER
Based on the true story of Billy Hayes from the book Midnight Express by BILLY HAYES and WILLIAM HOFFER Read the FAWCETT PAPERBACK

Original Soundtrack Album available from CASABLANCA RECORD And FILMWORKS

©1978 Columbia Pictures Industries Inc Columbia Pictures

NOW PLAYING AT THEATRES ACROSS CANADA

NOW PLAYING FROM TW

SIR LEW GRADE Presents
A PRODUCER CIRCLE PRODUCTION

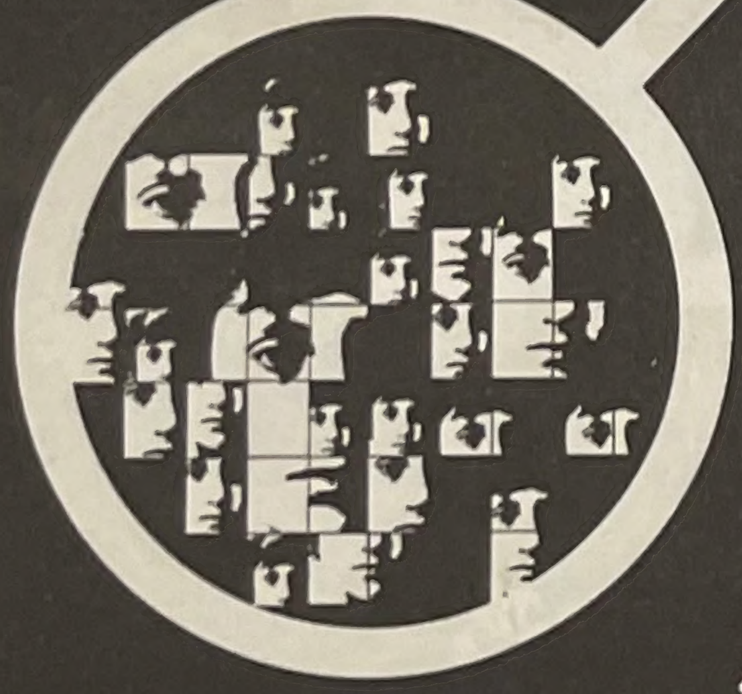
GREGORY PECK and LAURENCE OLIVIER

JAMES MASON

A FRANKLIN J. SCHAFFNER FILM

THE BOYS FROM BRAZIL

if they survive...will we?



and starring LILLI PALMER

"THE BOYS FROM BRAZIL" Executive Producer ROBERT FRYER
Music by JERRY GOLDSMITH Screenplay by HEYWOOD GOULD
From the novel by IRA LEVIN Produced by MARTIN RICHARDS
and STANLEY O'TOOLE Directed by FRANKLIN J. SCHAFFNER

Original Soundtrack Recording Available on A&M Records and Tapes

©1978 Twentieth Century-Fox

"We're Home Again" Sung by Elaine Paige

ENTERTAINMENT

A We

A ROBERT A

"A WE

DESI ARNAZ JR. CAROL BURNETT G
MIA FARROW VITTORIO GASSMA
VIVECA LINDFORS PAT McCORMICK
(AND 32 ASSORTED FRIENDS, RELA

EXECUTIVE PRODUCER
TOMMY THOMPSON

JOHN CONSIDINE PATRICIA RESNICK

STORY BY
ROBERT ALTMAN & JOHN CONSIDINE

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VENTIETH CENTURY-FOX

ALTMAN FILM

DDING"

GERALDINE CHAPLIN HOWARD DUFF
N LILLIAN GISH LAUREN HUTTON
DINA MERRILL NINA VAN PALLANDT
ATIVES, AND UNEXPECTED ARRIVALS)

PRODUCED AND DIRECTED BY
ROBERT ALTMAN

K ALLAN NICHOLLS ROBERT ALTMAN

A LION'S GATE FILMS PRODUCTION

COLOR BY DELUXE ®

MAGIC

JOSEPH E. LEVINE PRESENTS
MAGIC
ANTHONY HOPKINS ANN-MARGRET
BURGESS MEREDITH ED LAUTER
EXECUTIVE PRODUCER C.O. ERICKSON
MUSIC BY JERRY GOLDSMITH
SCREENPLAY BY WILLIAM GOLDMAN,
BASED UPON HIS NOVEL
PRODUCED BY JOSEPH E. LEVINE
AND RICHARD P. LEVINE
DIRECTED BY RICHARD ATTENBOROUGH
PRINTS BY DELUXE® TECHNICOLOR®

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EXHIBITION

Cineplex plans revealed: ideal space at Eaton's

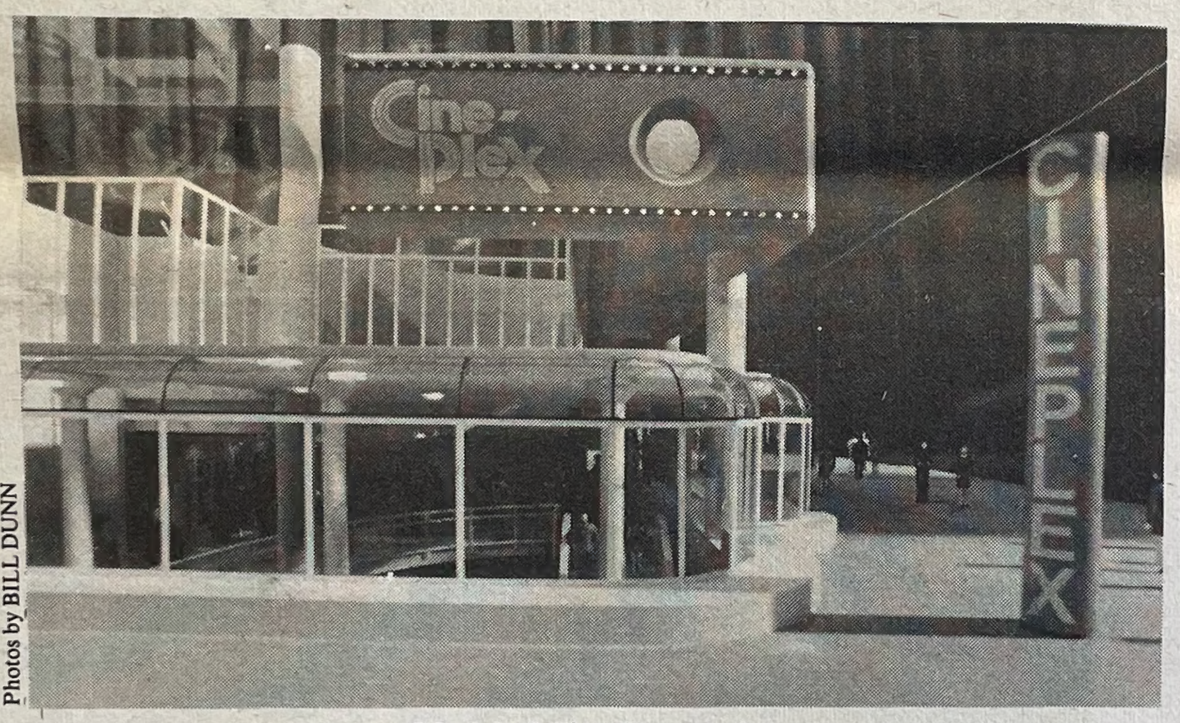
Nat Taylor has always been an innovator. He started the Motion Picture Theatres Association of Ontario. He pioneered the first multiple cinema in the world, making the Elgin Theatre in Ottawa into a dual in 1948. He was showing "arty" and "foreign" films at the International Theatre in Toronto long before it became fashionable to do so. And now he's spearheading another new concept in movie exhibition with the 18-screen Cineplex project currently under construction in Toronto's Eaton Centre.

In partnership with Garth Drabinsky and Harry Mandell, Taylor is building a complex of small cinemas, ranging in capacity from 57 to 137 seats. The theatres, due to open in March 1979, will use 16mm rear screen projection to show films which would be economically infeasible in the traditional large exhibition outlets — namely foreign films, shorts and experimental works. The Cineplex idea shows the perception of a couple of changing trends among Toronto theatregoers. In the past ten years the city has developed an international texture with the influx of large groups from foreign cultures. These people want to see films in their own language. Toronto has also become more sophisticated with a larger audience for offbeat films. And perhaps the movie industry has gone as far as it can go with multi-million-dollar blockbusters like Jaws, Star Wars and Towering Inferno. The pendulum may be swinging back from mass-audience to selective-audience films.

While these emerging markets may not fill 500-seat auditoria or pay back the investment on a $20-million budget feature, they will fill a 100-seat theatre showing lower budget specialized fare.

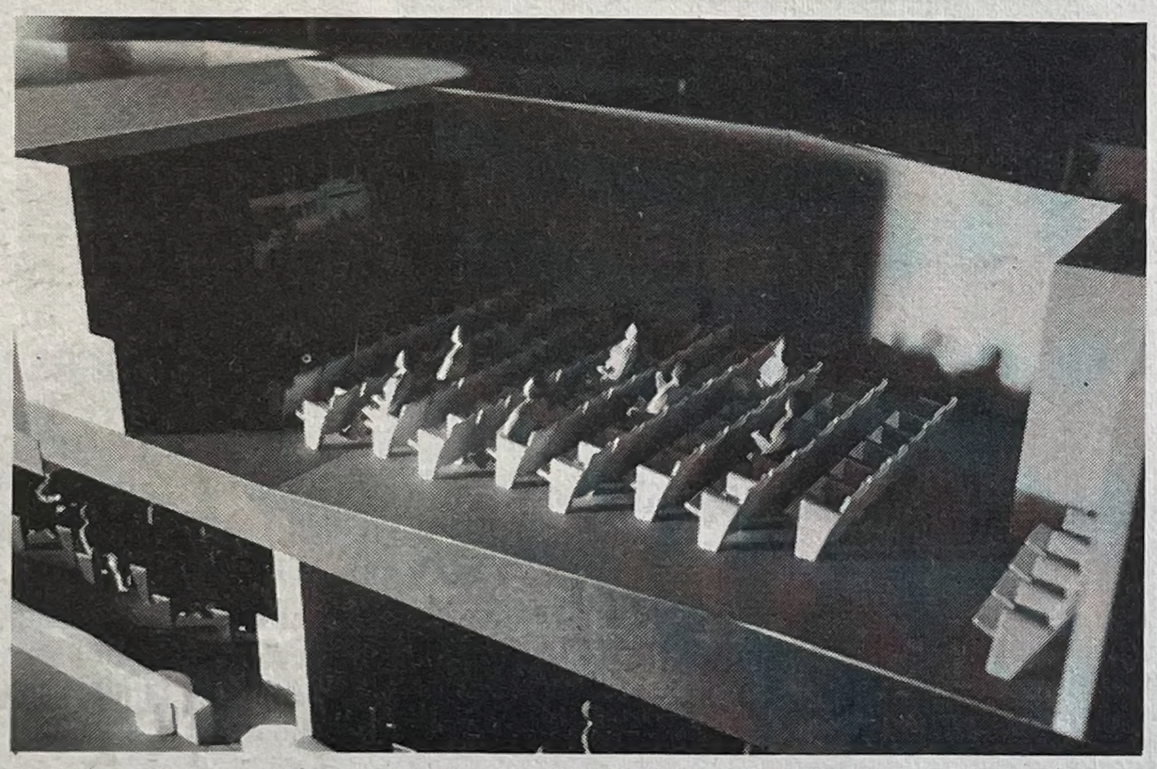
Cineplex is making use of "found" space in an ideal location. The strangely shaped space is located under the parking lot of the Eaton Centre, easily accessible by both car and subway. With ten theatres on the ground floor and eight on the second or mezzanine floor, the whole complex takes up about 39,000 square feet and will cost close to $2 million. Theatre architect Mandel Sprachman was charged with designing a plan to suit the space. Each auditorium is color-coded according to its location and matching colors on the tickets will direct theatregoers to the right area. The seats are arranged in centre banks with aisles on both sides and no centre aisle. Screens are ten to 12-feet wide. The plan also allows for a large lounge area for conversation and refreshments, but popcorn addicts can rest easy. There will still be a candy counter serving the usual movie munchies.

GARTH DRABINSKY (L) examines Cineplex model



Photos by BILL DUNN

Model of Cineplex exterior



Cutaway of model Cineplex interior

PAT THOMPSON

Cineplex will use a computerized advance box office system, currently being developed by a Canadian company. In fact, Harry Mandell's son is one of the engineers working on the new computer. The projection equipment is also 21st century, using remote electronic control to eliminate the expense of having 18 projectionists. (One wonders if the union will fuss about that.).

Through a different company, Drabinsky is planning to add a dinner-theatre to the complex with an unnamed partner, our guess is Moses Znaimer. And a distribution company has also been set up to distribute Canadian features (Silent Partner is the first and only property so far) and to find material for exhibition at Cineplex. Pat Thompson is film consultant with that company, Pan-Canadian Film Distributors Inc.

CFTA talks in film

During the recent CRTC hearings for CBC-TV's licence renewal, the CFTA made its case for the private film producer in the best way possible — by producing a film. Several companies got together to donate facilities and services to produce the film which has an estimated production value of $30,000. The film, called Make Or Buy: The Case For Independents, uses interviews, film clips and narration to present its case that the CBC should invest a greater proportion of its budget in purchasing independently produced programming. Specifically the CFTA proposes that CBC allocate $50 million from present operating funds for independent production rising to 30 percent of all programming funds within five years.

According to the brief, the CBC spent $159.6 million in 1977/78 on English-language television programming of which only $3.3 million went to co-production and co-financing with independents and $1.7 million went to buying independent productions.

Speaking as an ex-CBCer, Pat Ferns of Nielsen-Ferns said in a filmed interview, "I think it's difficult for any CBC producer to say exactly

Continued on page 11

CFTA awards dinner in Toronto

Photos by BILL DUNN

CFTA president FIN QUINN

The Canadian Film and Television Association held its annual awards dinner October 27 at the Sheraton Centre in Toronto. One of the evening's highlights was the introduction of a new award presented by Sir Arthur and Lady Marjory Chetwynd for outstanding entrepreneurial effort. The first winner was Nielsen-Ferns Inc. It was a big night for the company and for Imperial Oil with *The Newcomers: 1832 garnering five awards in-*cluding best TV special, best direction (John McGreevy), best cinematography (Rene Verzier), best script (Timothy Findley) and, of course, best film of the year.

CFDC chairman MICHEL VENNAT

Another big-budget Imperial Oil film, the Insight-produced Objective Energy, also won two craft awards — best editing (Michel Jones) and best sound (John Megill, Bryan Day and Victor Gamble). The only other craft award, best music, went to Michele Columbier for the TV special Wings, produced by MTV Ltd. of Winnipeg.

Category winners were: for public relations, Light Conversations produced by Nielsen-Ferns; for sales promotion, City Woman by Hobel-Leiterman; travel and recreation, Nahanni produced by Manitou Productions; nature and wildlife, Al Oeming: Man Of The North by Nielsen-Ferns; sports, Challenge for '78 produced by CFRN-TV of Edmonton; educational and instructional, Two Is a Crowd produced by Peter Gerretsen Productions; TV information and public affairs, Inquiry: Yesterday's Children produced by the CTV Network; and TV series and specials, 1832 — The Newcomers produced by Nielsen-Ferns.

Henry Beckman hosted the evening which feaured a speech by CFDC chairman Michel Vennat, who promised, again, that the Corporation would approach its business in a business-like way (maybe he means it this time) and after-dinner entertainment by Dave Broadfoot. The event attracted a record attendance of over 300 people and a record number of entrants in the competition, 75.

CFTA film statement

— from page 10

how much any of his productions have cost and that's because of the way budgets are done: there is real money and what we used to call rubles. Frequently the decisions you made as to how you shot something didn't depend on what was economically efficient, but on whether you had rubles available or real dollars.''

John Leach of the animation company Leach-Rankin Associates didn't pull any punches in his interview when he said, ''There's a lot of talent as I view it going to waste in there(the CBC). Because they're into the civil servant syndrome. Because they get a comfortable salary every week. They can't be fired. They've got a job in perpetuity. They've got no incentive and no threat. So they just stay fat and slack in the head.''

The CFTA directed its brief at three areas — talent, efficiency and foreign sales— where it felt independents could make a substantial contribution.

The 100 members of the CFTA claim to account for 75 percent of private production in this country. The organization has until recently maintained a fairly low profile, but it is beginning to exercise a louder voice on behalf of businessman-filmmakers. Many of its members have been making a living in the business for over 20 years, producing sponsored and industrial films as well as television programming. The CBC isn't its only target. The organization intends to make further interventions before the CRTC when CTV and Global face their licence renewal hearings, too.

Make Or Buy was narrated by Marilyn Lightstone and used the production services of Robert Brooks, Robert Fresco, Rupert Macnee, William Purchase, Joan Shafer and Arnie Gelbart ''Grateful acknowledgement'' was also credited to Imperial Oil.

FESTIVALS AROUND THE WORLD

JANUARY

7th International Film Festival of India (3-17) - Competition, Information and Market Sections. Competition open to two feature and two short films per invited country. Films must have been completed prior to Jan. 1, 1977 and not previously shown in India or entered in any other international festival. Gold, silver and bronze Peackock awards. Director is R. Raina. The Festival Management, Directorate of Film Festivals, Vigyan Bhavan Annexe, Maulana Azad Road, New Delhi - 110011, India.

APRIL

Hollywood Reporter 8th Annual Key Art Awards - no date announced but entries must be in by February 1. The Hollywood Reporter Key Art Judging Committee, 6715 Sunset Boulevard, Hollywood, California 90028.

NFB release Tomorrow

The National Film Board released a new Remembrance Day film this year. For Your Tomorrow was produced for the Department of Veterans Affairs by Hyde Park Productions of Toronto. Director was Robert Wylam. The film was written by Frank Williams and narrated by Peter Stursberg. It was shown on the CBC-TV Network at 11:30 a.m. on November 11.

NFB honor from HU

Harvard University in Cambridge, Mass. saluted the National Film Board and John Grierson last month with a two-weekend program of NFB films. André Lamy officially introduced the program entitled, John Grierson and the National Film Board of Canada.

The first weekend was billed The Grierson Years and showed NFB documentaries produced during World War II. The following weekend, The Grierson Legacy featured NFB documentaries of the 70s including Donald Brittain's The Champions and Henry Ford's America; Los Canadienses directed by Albert Kish; Michael Rubbo's Sad Song Of Yellow Skin and Healing directed by Pierre Lasry.

PRODUCTION

The Shape of Things To Come shapes up financing

A new era in film financing is here and one of the first Canadian features to step into the Bay Street ranks is H.G. Wells' The Shape Of Things To Come. The science fiction film is currently shooting at the Kleinburg Studios north of Toronto with a budget of $3.2 million which will be raised through the public issue of 640 units at $5000 each. The prospectus was due to be released November 13 and CFI Investments of Ottawa is in charge of arranging the financing for executive producer Harry Alan Towers.

Bruce Philip, executive vice-president of CFI, announced the details of the financing deal and the main points follow:

1) Upon approval of the prospectus by the various provincial securities commissions, the film will be offered to the general public as an investment on a part cash, part debt basis. There will be a total of 640 participating units valued at $5000 each. The individual investor will be required to put up a minimum of $2000 cash for each unit purchased. The balance will be secured by a note, payable in four equal annual instalments plus interest at 9 1/2 percent per year. The investor is not required to put up any separate security to back his note, other than the assignment of his interest in, and income from, the film. For an investor in the 60 percent bracket, a purchase of one $5000 unit will give him an immediate tax deferral of $3000 under the current Canadian tax laws, leaving him with $1000 in hand.

2) In the Shape Of Things To Come offering, the investor will also have continuing interest in the sets, props, robots and other special effects which will entitle him to receive income from the anticipated television series and possible merchandising and promotional revenues.

3) The SOTTC investors will also have the first option to invest in the initial television series, any movie sequels and any TV series renewals which may arise from the production.

The film already has several distribution deals with minimum guarantees amounting to over $1.8 million. The latest contracts were signed at Milan's MIFED Trade Fair and added to the 18 already confirmed, are said to give SOTTC distribution agreements for virtually every filmgoing territory in the world.

There is a special distribution arrangement for the U.S. with Allied Artists. It's called a "gross deal" arrangement and gives the investor 35 percent of the gross revenue derived by the distributor from the first dollar received. After the distributor has recouped his full costs the investors' share jumps to 50 percent. The Allied deal also calls for the distributor to spend a minimum of $250,000 on prints and avertising.

Principal photography is expected to be finished by the end of November, aiming for a Spring 1979 release date. The producer is William Davidson, director is George McCowan and dop is Reg Morris. Art director is Gerry Holmes and director of special effects is Wally Gentleman (of 2001) who is working with Don Weed. Production manager is Marilyn Stonehouse and the script is by Martin Lager. The film stars Jack Palance, Carol Lynley, Barry Morse, John Ireland, Nicholas Campbell and Eddie Benton.

Magder Studios in production

Magder Studios is open for business and doing business in Toronto although there has been no formal opening announcement as yet. Magder Film Productions, which produces primarily commercials, has moved its operation to the new location with staff and general manager Pam McNamara. Panavision has relocated its Toronto office to the Pharmacy Ave. address, although it still maintains a presence at Lakeshore Studios. And some offices are already rented to permanent tenants not associated with the Magder group.

Inquiries and rental bids should be directed to Sandra Johnson, executive assistant to Zale Magder. Studio manager is Gord Brodie and general manager is Arthur Klarman.

"We've had visits by independent producers from Los Angeles, New York and even Ceylon," said Johnson. "And Nor Baker Communications is moving its operation here in a few weeks. We've also had directors, producers, cameramen and editors drop in to look at our facilities."

Johnson prefers to promote the new facility on a personal basis through follow-up phone calls after a brochure mailing. No large advertising push is expected, except for a major ad in the special Canadian issue of Variety.

The studio complex includes three sound stages, set building facilities, screening, editing, sound transfer, equipment rental and office space. There is also an Atrium Garden cafeteria and meeting area.

Insight young men go west

Insight Productions' Pen Densham and John Watson of Toronto are leaving for L.A. on a "working sabbatical." They intend to set up a branch office called Insight West and concentrate on developing feature projects in conjunction with some of the major production companies there.

"We think of people like Norman Jewison or Chartoff-Winkler (the producers of Rocky) as our models," said Densham. "They're producers with small organizations who produce and control their projects in association with majors like Universal or United Artists."

Since Densham's apprenticeship with Jewison on F.I.S.T. the Insight pair have developed several contacts south of the border. They produced everything but the print ads for the promotion of Sylvester Stallone's film Paradise Alley — a couple of specials, a product reel, the teaser trailer, the full trailer and the TV and radio commercials.

"It was like a rehearsal for when we do our own feature," said Densham. "One thing we've always tried to do is pay attention to the merchandising and distribution of our films. You have to have that part prepared even before you make the film. For most filmmakers in Canada the promotion is the last thing that gets put into the budget."

Densham and Watson have been spending a good deal of time in California already, so the decision to take apartments and set up an office there is more a continuation of events rather than a sudden departure They plan to take up official residence on January 1, but Sue Mander and John Brunton will keep the Insight shop running in Toronto while they're away.

"A year ago we had a staff of 18 counting freelancers,"

continued on page 15

Intrepid pre-sold to nets

The producers of A Man Called Intrepid have managed to cover two-thirds of their $6 million production costs through pre-sales of television rights to the NBC network in the U.S. and CTV in Canada.

The film, which is being made in two versions — one feature-length for theatrical release and one six-hour, three-part series for television — is being co-produced by Astral Television Films and Lorimar Productions. It has been registered as an official Anglo-Canadian co-production and has some investment from the CFDC.

The 35mm production is an adaptation of William Stevenson's book about Sir William Stephenson, the Canadian who was responsible for establishing an international intelligence network during World War II. It is being shot in England, Norway and Canada. The three-week Canadian shoot started November 6 in Montreal.

Peter Carter is directing. Peter Katz is the producer and Lee Rich the executive producer for Lorimar. Jim Hanley is associate producer and Harold Greenberg executive producer for Astral. The film stars David Niven, Michael York, Barbara Hershey, Gail Hunnicutt and Paul Harding.

Lorimar took an option on the book when it was still in the galley stage and went to NBC to see if it could secure a pre-sale there. The network's advance was used to proceed with the development of the property.

All post-production is being done in Canada and 30 per cent of the budget is being spent on Canadian elements. Lorimar and Astral are working jointly to pre-sell other markets. Astral Television Films has world television rights except for the U.S. and its possessions, while Lorimar is acting as the theatrical distributor.

Tony Lofaro

Veteran entertainer Billy Van and musician Lucio Agostino are teaming up to record the original music and theme song for the half-hour production, The New Misadventures Of Ichabod Crane, a Halloween special currently filming at the Titlecraft-Atkinson Film Arts studio. The Amazing Kreskin does the voice of Washington Irving's hero, Ichabod. Pat Buttram, from TV's Green Acres, handles the voice of Washington the Horse, George Lindsey (The Andy Griffith Show) has the voice of Wolf the Dog, Larry Mann is Rip Van *Winkle and Hazel Shermet is the cackling witch Velma* Van Dam. The film is expected out for Halloween, 1979... The National Film Archives will soon be the recipient of some 500 motion pictures that were discovered in July when Dawson City workmen preparing a site for a new recreation centre uncovered a cache of films. Some were damaged by ground water, but most were found in good condition. All of them are on 35mm nitrate stock and represent a cross section of film production between 1903 and 1929. They include: Wild Fire (1915) with Lionel Barrymore; Polly Of The Circus (1917) with Mae Murray and The Inspector's Double (1916) directed by William Beaudine. News films such as British Canadian Pathé News and Universal Screen Magazine produced during the war years, which were thought to have been lost, were also recovered... The Towne Cinema last month began a series of press screenings to help promote some unknown foreign films they'll be presenting during November and December. Some of the upcoming titles are: The Sensual Man with Giancarlo Giannini (Italy); Le Chat (France); Harlan County, U.S.A. (U.S.A.); Effi Briest (West Germany); The Ascent (USSR) and Near And Far Away (Sweden)... The Towne is also giving local filmmakers a break by showing some of their works. First on the list was Memories, a 16mm film by David Peat, formerly a research physicist at the National Research Council, who left his post to take up filmmaking fulltime... Previously, the Canadian Film Institute had several of its divisions spread all across the city, but they recently moved them under one roof. To celebrate that event, CFI held a wine and cheese party last month to show off the newly expanded facilities and to give outsiders a chance to meet the board of directors and staff. So now, the 75 Albert Street location houses the executive offices, the National Film Theatre, the Publications and Research Division and the National Film Library... Harvey Chusid, National Arts Centre publicist, has been hired by Stratford's Robin Phillips to take on the new post of director of media development beginning February 1. His primary job will be to make television and movie deals involving some of the festival productions. His first task will be to put together financing and sales elements for a feature-length movie of The Importance Of Being Earnest production being restaged at the Avon Theatre next year.

SYLVESTER STALLONE'S
PARADISE ALLEY
KEVIN CONWAY · ANNE ARCHER · JOE SPINELL · ARMAND ASSANTE
LEE CANALITO · TERRY FUNK · FRANK McRAE · JOYCE INGALLS · TOM WAITS
Written and Directed by SYLVESTER STALLONE · Music by BILL CONTI · Director of Photography LASZLO KOVACS
Associate Producer ARTHUR CHOBANIAN · Produced by JOHN F. ROACH and RONALD A. SUPPA
Executive Producer EDWARD PRESSMAN
A UNIVERSAL PICTURE · TECHNICOLOR® Now a BERKLEY Book
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Now Playing at Theatres Across the Country
from UNIVERSAL
AN MCA COMPANY

75th anniversary of Canadian movie industry —from page 4

IRVING M. LESSER
Presents
IRVING CUMMINGS
IN
"CAMPBELL of the MOUNTED"

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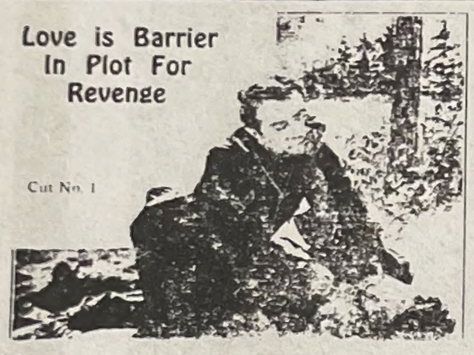
Tragedy in Aristocratic London Club!
A Vow of Vengeance Takes Man to Far North!
Big Drama in Beautiful Scenic Setting.



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in Canada as early as 1913 (Evangeline), but generally left little impact on audiences either in Canada or abroad. Ironically enough, it was the seemingly endless stream of U.S. - made Mountie films and Northwest melodramas that served to keep an image of Canada, albeit largely false, on the screens of the world. In the early 20s, Irving Cummings starred as Corporal Campbell in a series of two-reel Mountie films that are quite characteristic of the lot. Three films from the series, Rope's End, Tricked and False Trail are held in the collection of the National Film Archives.

(7) By 1932 the sound film had been a permanent fixture in Canadian theatres for four years but very little sound film production was as yet being done here. Associated Screen News in Montreal had recording equipment and was the main producer of sound shorts and news items, some of the U.S. companies had mobile sound trucks covering Canadian news events, and the Ontario Motion Picture Bureau was constructing sound recording equipment in Trenton. Despite the limited production resources the first Canadian dramatic talkie, The Bells, was made in Toronto early in 1932 by a determined independent producer/director, George T. Booth, using equipment loaned by the Ontario Motion Picture Bureau and with sound recording by Photo Sound Corporation (a division of ASN). A part of the Malloney Art Galleries on Grenville Street was used as a studio and the film was shot in the evenings when the gallery was empty. A melodramatic little two-reeler, the film was nonetheless fairly successful and played at a number of Toronto theatres. A print was tracked down and acquired last year as a result of a lead provided by Barry Carnon of the Canadian Picture Pioneers. The photo is a publicity shot showing Booth (second from left) and his crew on the set.

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(8) These photos (from the collection of Harold Pfaff) were taken at the first annual dinner of the Canadian Picture Pioneers held May 1, 1940 at the Royal York Hotel in Toronto. Ray Lewis, editor of the Canadian Moving Picture Digest and one of the founders of the pioneers, chose to commemorate the occasion with a special issue of the Digest.

Included here in the group shot are: David J. Ongley, Toronto; Hon. J. Earl Lawson, Toronto; Oscar R. Hanson, Toronto; J.J. Fitzgibbons, Toronto; Clair Hague, Toronto; Ray Lewis, Toronto; Leon Schlesinger, Toronto; Arthur Lee, Toronto and New York; Ambrose Theurer, Toronto; Harold L. Pfaff, Toronto; Jim Boyd, Toronto; Jules Bernstein, Toronto; Ben Whitam, Cornwall; Bill O'Regan, Ottawa - Hull; Clarence Markell, Cornwall, Ernie Moule, Brantford; Bill Singleton, Montreal; Harry Price, Toronto; Tommy Marsdon, Toronto; Charlie Mavety, Toronto; Hymie Rottenberg, Toronto; Harry Law, Toronto; M. Sewell, Orillia; Archie Mason, Springhill, N.S.; Jack Butler, Toronto - Moncton N.B.; Simon Meretsky, Windsor; Ted Hayes, Toronto; Sam Fine, Toronto; Ben Cronk, Toronto; Archie Lauire, Toronto; Fred Pursel, Simcoe; Jule Allen, Toronto; Herb Allen, Toronto; Louie Rosenfeld, Toronto; Haskell Masters, Toronto; Harry Allen, Toronto; Jules Levine, Toronto; Earl Armstrong, Toronto; Sammy Glazier, Toronto; Harry Ginsler, Toronto; Joe Gabarino, Toronto.

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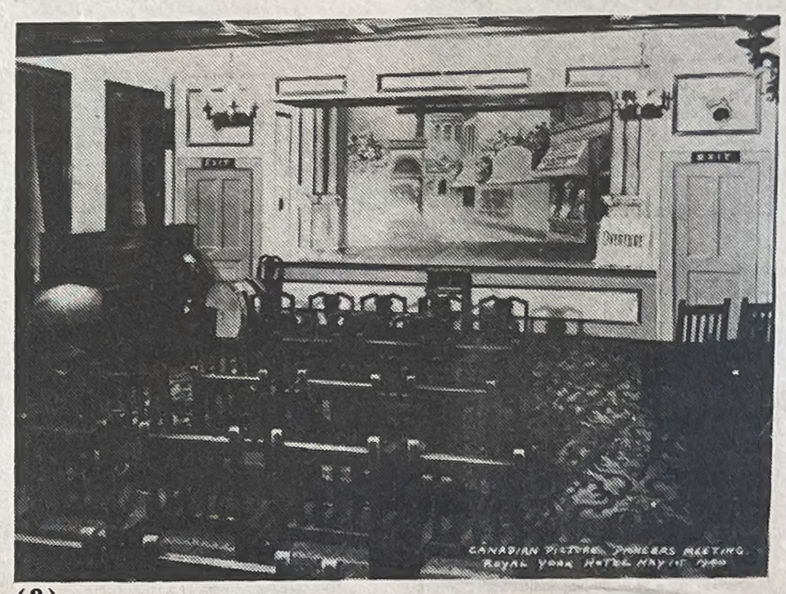

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Filmmaker's Weekend success: a focus on Shebib

By Tony Lofaro

The first National Film Theatre Filmmaker's Weekend featuring the works of Canadian director Don Shebib held Oct. 27-29 in Ottawa was a "genuine success" reported NFT director Frank Taylor.

"We had an average of about 90 people to most of the weekend events," he said, "so I'm pleased with the overall result."

Originally, it was to have been a joint Don Shebib-Richard Leiterman film weekend, but at the last moment, Leiterman landed a film assignment out west and had to drop out. At one point, it was also feared that Shebib too would have to cancel since he recently began a feature film in Toronto. But a schedule was worked out and Shebib managed to be present for a Saturday night interview session and for part of the Sunday activities.

The weekend was also held to coincide with the release of The Films of Don Shebib, a new book written by the Canadian Film Institute's Piers Handling.

Things got underway Friday night with a wine and cheese party at the National Library followed by screenings of Shebib's CBC documentary Good Times, Bad Times and two of his features, Goin' Down The Road and Rip-Off.

On Saturday, the action switched over to Carleton University where all-day screenings of his early documentaries like Satan's Choice, The Duel, Surfin' and Once Upon A Time In Gennaro took place. Saturday evening, Shebib engaged in a lively conversation with Piers Handling and noted Canadian film teacher/critic Peter Harcourt and also answered questions from the audience.

An early morning brunch was held on Sunday at Carleton at which time Shebib informally talked with his audience. After lunch, several more of his documentaries like last year's CBC production, The Fighting Men, and an upcoming Sidestreet episode entitled Holiday For Homicide, including his recent features Between Friends and Second Wind were presented. However, due to his feature film commitment, Shebib had to leave for Toronto after lunch.

A complete weekend package, which included the opening wine and cheese party, all film screenings and discussions, the Shebib book and the brunch was $20. And a student package of all weekend events was available at $12. Single evening prices of 3.50 could also be purchased.

"We learned a lot from the weekend," said Taylor. "It was just as well that we had one guest as the focus. With two filmmakers, it would have been too much material for the audience to absorb.

"We had plenty of compliments from people who said they were glad to see the entire output of one filmmaker. And Shebib loved the whole thing, he wants to do it again sometime."

The next film weekend encounter won't be until early next year and Taylor has no filmmaker in mind for it yet. "We don't want to just limit it to Canadian filmmakers, we would like to get international directors or personalities to come here as well."

"But getting a Canadian director is much easier, and not as expensive."

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For Trade: articles, pictures and local material on hundreds of stars. Wanted: all material on the Broadway play Annie/Andrea McArdle. Write: Lisa King 4530 Willens Ave. Woodland Hills, CA 91364 U.S.A.

Fans of Henry Mancini (film scores and records) write me for free discography and complete list of all film and TV credits. Stan Kamen, 43-10 53rd Street, Woodside, New York 11377.

Desperately wanted: The Book "*Arf! The Life and Hard Times of Little Orphan Annie 1935-1945*" by Harold Grey. Bob Murrell, 305 Shepard St., Lansing, Michigan, U.S.A. 48912.

Will exchange clippings and material on Elvis for my scrapbooks in my Elvis Presley memorial lest we forget club. Also anything on Monroe-Bogart- Valentino-Dean-Gable. Chaw Mank, Drawer 30 Staunton, Illinois, U.S.A. 62088.

Want to purchase any foreign import albums by Donna Summer, Abba, or the Carpenters. Send information to Kevin Varga, 901 Loch Lomond Drive, Bakersfield, California, 93304, U.S.A.

Wanted: Material on newly rising star, Jain Harvey; will buy or exchange. Would also like to hear from other fans. Amanda Browne, 80 Birch Hill, Hudson, Quebec, Canada.

Wanted: Material on Valerie Perrine, especially May 1972 and April 1975 issues of Playboy featuring her. Karl Wolfe, P.O. Box 1252, 100 Mile House, British Columbia, Canada V0K 2E0.

Wanted: posters of Bogart, Tracy, Gable, Gene Kelly, Fred Astaire or Burt Reynolds. Karen Pierce, 70 Mornelle Crt., 207 West Hill, Ontario, Canada M1E 4S8.

Wanted to buy one 40 x 27 inch poster of *The Gauntlet*. Will pay reasonable price for it. Contact Andy Preston, 129 Burnside Court, Kirkland Lake, Ontario, Canada P2N 1M8.

Movie Memorabilia for sale — magazines, stills, lobbies, etc. Send $1.00 for 40-page list to: Jim Szakacs, 545 Sherbourne St., Apt. 1509, Toronto, Ontario, M4X 1W5.

Have thousands of photos on Elvis, Sly Stallone, Bee Gees, Andy Gibb, etc. that I would like to trade for anything on Lindsay Wagner & Cheryl Ladd. Pier Ranger, 11,820 *General Giraud, Montreal*. P.Q., Canada. H4J 2H6.

Original color movie star photos: Travolta, Streisand, Pacino, Hepburn, Olivier, Nicholson; hundreds of others available. Send $2.00 check for catalogue, price list. Michael Riordan, 265 Tremont St., Boston, Mass. 02116.

Wanted: a book of critics' reviews of the movie entitled *Last Tango in Paris*. Has a white cover. Paperback. Joyce Constantine, Mitchell Apts. A-10, Saint John, New Brunswick, Canada E2K 3N7.

Bobby Darrin fan seeks books, record albums, posters, movies, stills, articles on him. Leonard Fixman, 251 Milton Street, Apt. 25, Montreal, Quebec, Canada H2X 1V7.

Wanted: Anything on actress Faye Dunaway. Posters, stills, pressbooks. Will trade or pay reasonable price. Would like to hear from other fans. Toni Champagne, 178 Prospect St., Middletown, Ct. (USA) 06457.

Interested in anything from movie *Rollercoaster*. Posters, stills etc. Send to Mark Nelson, 5 W. 11 St., Vancouver, British Columbia, Canada V5Y 1S6.

Wanted: Any unusual material relating to *Star Wars:* lobbycards, magazines, posters, hard-to-get items. etc. D. Matthews, 4293 W. 12th Avenue, Vancouver, British Columbia, Canada V6R 2P8.

For Sale: Stills from *Star Wars*, James Bond, Jane Fonda, Eastwood, Streisand, Elvis, Carrie, Apes, Rocky, Horror. Film brochures etc. Mrs. O'Hehir, 1 Rosslyn, Bray, Co. Wicklow, Ireland.

Wanted: Any information or posters, pictures of Barbra Streisand, especially in *Funny Lady*. Also on James Caan. Shelley Scott, 10014-79 Ave., Grande Prairie, Alberta, Canada T8V 4E8.

Wanted: Soundtrack LPs, 45s, EPs, especially foreign imports by Delerve, Morricone, Sarde, Lai, Legrand, Rota, etc. Please state price and condition. David Kraft, 5000 Belle Terrace, No. 49, Bakersfield, Calif., 93309.

Wanted: anything to do with the Rolling Stones. Send to Luci Silverman, 22 Homer St., Brookline, Ma. 02146.

Have over 800,000 unmounted filmslides for sale or trade. Also thousands of stills, posters, color buttons, books, records. Will trade for similar film items. Gallagher, 1238 Tyler Avenue, Annapolis, Md 21403 U.S.A.

Alfred Hitchcock fans - I have three original posters of his movies released in 1960, 1964, 1966. If interested, write to: Rob Dufresne, 274 Ferndale Ave. Sudbury, Ontario, Canada P3B 3C3.

Wanted: anything on Gianna Maria Canale, Patricia Medina, Linda Darnell — also I seek soundtrack albums: *Houseboat, Arabesque* (Henry Mancini) and old records of French singer Dalida. Nelson Dumont, 241 Saint-Laurent Est, Louiseville, Quebec, Canada, J5V 1H5.

Author writing history of Nevada lieutenant governorship seeking stills, posters, other memorabilia on Lt. Gov. Rex Bell, cowboy *star of the thirties*. Write Dennis Myers, Box 13234, Reno 89507.

Charlie Chaplin fans? Collection of 15 original stills (B&W-8x10) from *Modern Times, Limelight, City Lights, Great Dictator* $15.00 each or entire set for $200.00. Dick Edwards, 15805 E. 13th Place, Aurora, Colorado 80011.

Will buy records, magazines, books, programs. pictures, movies, live tapes, etc., relating to 1950s rock'n roll music by any artists. Leo Roy, 244 Des Lilas Ouest, Apt. 6., Quebec, P.Q., Canada G1L 1B3.

Wanted: Posters, stills, clippings of Patrick McGoohan, Robert Shaw, Paul Rudd and Nicholas Hammond. Tinka Saul, 27A Dale Ave., Toronto, Ontario, M4W 1K2.

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APPOINTMENTS

Lyell Shields has been appointed president of Astral Television Films Ltd., a division of Astral Bellevue Pathé. He replaces Vern Furber who has left to work with Canada All News Radio. Shields, 38, has been working in television since 1973 and before that had 13 years marketing experience in the textile business. Astral Television is involved with both distribution and production of television product. As a producer it has been involved in the co-production of Kidsworld and A Man Called Intrepid. As a distributor, the company's primary libraries include Rank, Avco Embassy and Fremantle.

• • •

Vern Furber, formerly president of Astral Television Films Ltd. has returned to radio where his broadcasting career began 23 years ago. Agra Industries Ltd. has appointed Furber as vice-president of the Agra Communications Group (radio division) which puts him in charge of Canada All News Radio Ltd. Through its Communications Group, Agra Industries controls Canada All News Radio Ltd., the company which runs seven CKO FM radio stations in Vancouver, Calgary, Edmonton, London, Toronto, Ottawa and Montreal. CKO's licence also requires the building of five more stations.

• • •

Gene Goodman has been appointed vice-president-assistant general sales manager of United Artists. He succeeds Fred Mound, who has resigned. Goodman had previously served since 1970 as UA's southern division manager, headquartered in New Orleans. He joined UA as a salesman in 1954 and moved up the departmental ladder as follows: branch manager, Altanta (1958-61) and New Orleans (1961-68); southern regional manager (1968-70) and then to his latest post as Division Manager.

• • •

Carole Francesca has been appointed assistant director of merchandise licensing for United Artists. In her new position, she will be involved in all aspects of licensing of the major motion picture properties of United Artists, with a particular concentration on foreign operations.

• • •

Gerald S. Paonessa has been named vice-president, production, United Artists West Coast. After his graduation from Villanova University with a Master's degree in theatre and a Bachelor of Science degree in Economics, majoring in marketing, Paonessa joined Grey Advertising as an account executive in 1964. He was associated with playwright David Rabe in productions for Joseph Papp at the New York Shakespeare Festival. Following this association, Paonessa joined Stanley Jaffe and was in charge of both motion picture and television development. Most recently, an independent producer, he has been director of Neil Diamond's Arch Angel Productions.

Insight...

— from page 12

said Densham. "Now we're back to four. We could see ourselves becoming a big organization and we didn't want that. We also felt that we were in danger of becoming complacent. Our work is fairly well accepted here now and I think we needed to be challenged again."

The two have just finished working on Rocky II. They were involved in some second unit shooting as well as production of a three-minute item for TV and a half-hour special. Their special on Paradise Alley is scheduled to be aired next month at the tail end of the movie Orca. With Rocky II wrapped, Densham and three other writers are working on feature properties. They will also continue to do more of the TV programming they've dubbed "docu-tainments."

"We've had very good response to that concept," said Densham. "I gave a lecture in Seattle on it and we ran an ad in Variety. When the ad appeared, Wall Street called up and so did the American TV Guide people. They were interested in the idea. And it's an attractive cost proposition too, because you're creating an entertainment program, but you're concentrating on a subject rather than a star."

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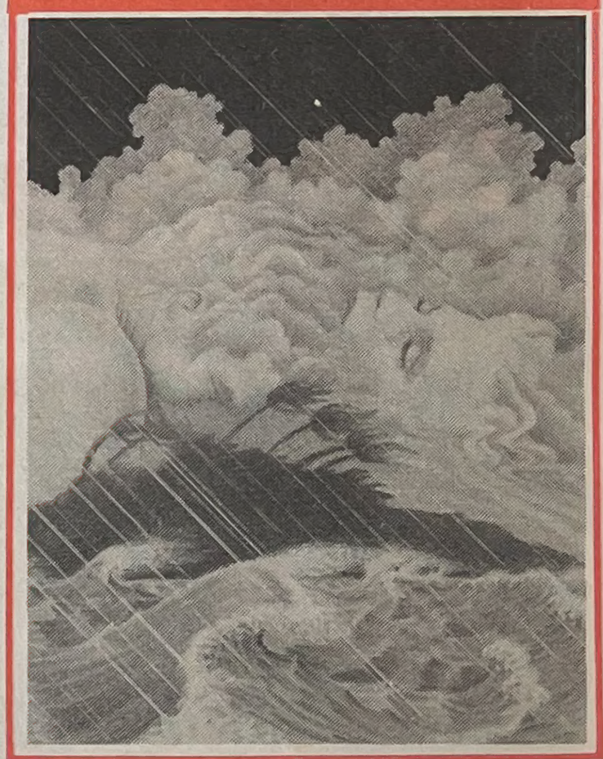

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